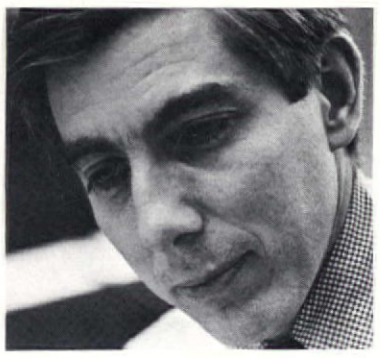
L.A. ARCHITECT
A PUBLICATION OF THE SOUTHERN CALIFORNIA CHAPTER / AMERICAN INSTITUTE OF ARCHITECTS

HUGH HARDY ON MAY 11th



Hugh Hardy

Hugh Hardy, FAIA, a principal partner and founder of the firm of Hardy Holzman Pfeiffer Associates, will address the SCC/AIA Chapter meeting at USC on Tuesday evening, May 11.

An innovative architectural design firm with an international reputation, HHPA has gained considerable recognition in recent years through their consistently high-quality, award-winning designs. At the AIA National Convention, HHPA will receive a 1976 Honor Award for the Columbus Occupational Health Center, a project that also won the Bartlett Award as being the "most readily accessible to the handicapped."

In 1974, the partners — Hugh Hardy, Malcolm Holzman, and Norman Pfeiffer — were awarded the Brunner Prize in Architecture by the National Institute of Arts and Letters for their contribution to the art of architecture. Previous recipients of this prestigious honor include I.M. Pei, Louis I. Kahn, Harry Weese and Robert Venturi.

Recently-completed projects include a physical training and academic center for the Fire Department of the City of New York, the Minneapolis Orchestra Hall, the Columbus Occupational Health Center and Mt. Healthy School, both in Columbus, Indiana.

Occupational Health Center Columbus, Ind. (Photo by Norman McGrath)

The firm's work has been widely published in Europe, America, Asia, in such magazines as *Architectural Record, Progressive Architecture, Architectural Forum, A + U, L'Architecture d'Aujourd'hui, Kenchiku Bunka* and many more. *P/A* Editor John Dixon has described the Minneapolis Orchestra Hall as being "a structure full of ironies, ambiguities, and sly references to other styles, a building that proclaims the virtues of 'messy vitality over obvious unity'."

Primarily recognized for their ability to see the creative potential latent in every project and for bringing artistry back into architecture, the work of Hardy Holzman Pfeiffer Associates is sometimes controversial, but never dull. Their frequent use of exposed structural and mechanical systems juxtaposed with more traditional walls, floors and ceilings creates an aesthetic that Hugh Hardy has called "random order." A visit to an HHPA building brings surprise, wit and often joy; typically, the lobby of the Minneapolis Orchestra Hall integrates exposed ductwork with traditional light fixtures of an earlier vintage "found" near the site, creating a sculptural interplay of high-technology and nostalgia.

Orchestra Hall, Minneapolis, Minn. (Photo by Norman McGrath)

Mr. Hardy, a graduate of Princeton University, is an accomplished journalist, a recognized authority in designs for the performing arts, a Charlotte Davis Professor of Architecture at Yale University and a recently-named Fellow of the American Institute of Architects with investiture at the National Convention in Philadelphia this month. (*See box for detailed program information.*)

MAY 11 PROGRAM

6:00 to 7:15 p.m.: Presentation of 1976 Architecture Student Awards, and multimedia slide presentation by technology students in Watt Hall I.

7:15 to 8:30 p.m.: Deli buffet including wine, plus a no-host bar, in the Lindhurst Gallery of Watt Hall. Studios and student exhibits will be on display during the buffet dinner.

8:30 p.m.: Address by Hugh Hardy, FAIA, in Harris Hall 101.

Parking: Enter the USC campus at Exposition and Hoover on the south side of the campus.

Reservations: Reservations for the Chapter meeting (including buffet dinner and wine) are $4.00 per person, and must be received by the Chapter office by Friday, May 7th. Use the enclosed white envelope.

OPEN HOUSE AT UCLA

The opening of a newly-built wing of the UCLA School of Architecture and Urban Planning will be celebrated with an open house on Sunday, May 23, from 2:00 p.m. to 6:00 p.m. in the Architecture Building on the UCLA campus. Members of the AIA are cordially invited.

Designed by Tim Vreeland and Peter Kamnitzer of the firm of Kamitzer, Cotton and Vreeland, the new space contains the Architecture and Urban Planning Library. The space also contains a new administrative office and a student lounge.

"As a reflection of architecture for and by architects, this project should be of special interest to the profession," commented Mickey Wapner, Assistant to the Dean. "It is the result of user inputs from the School's faculty and graduate students, and the library is intended for use by the professional community."

The open house will feature an exhibition of UCLA work from the School of Architecture and Urban Planning, including Charles Moore, Tim Vreeland, and Craig Hodgetts. The Architecture Building is on the northeast portion of the UCLA campus, and parking is free on Sunday.

SEMINAR

"The Architect as Communicator" is the theme of an intensive one-day seminar that will be held on Saturday, June 5th, from 8:30 a.m. to 4:00 p.m. at the Sheraton Inn/L.A. International Airport. The fast-paced seminar is designed to sharpen each architect's skills as a communicator of ideas and information in a variety of practice settings.

Conducted by *L.A. ARCHITECT* Editor Jonathan Kirsch — and coordinated by 1975 Chapter President Morris D. Verger, FAIA — the seminar will focus on the urgent need of every architect to present his professional expertise with impact, clarity and style. Participants will confront real problems drawn from the day-to-day practice of architecture, including Letters of Introduction, Program Descriptions, Client Interviews, and Public Speaking.

The course fee of $37.50 ($50.00 for non-Chapter members) includes a reference syllabus, advance reading materials, lunch, refreshment breaks. Paid reservations for the June 5th seminar must reach the Chapter office by Friday, May 28th, to allow for mailing of advance reading materials. A brochure on "The Architect as Communicator" seminar is included in this mailing of *L.A. ARCHITECT;* the enclosed white envelope may be used to return your reservation to the Chapter office.

ARCHITECT IN POLITICS

SCC/AIA member Tom Pezzuti is a rare breed — an architect running for Congress. Pezzuti is a Democratic candidate in the 27th Congressional District, which extends from Topanga Canyon southward along the coast to the Palos Verdes Peninsula. If Pezzuti wins the Congressional seat — formerly held by Alphonso Bell — he will be the only architect in Congress.

"If elected, I intend to be the Congressman whom all architects can contact for action and relevant new legislation," Pezzuti vows. "I could bring to Congress the architectural training that makes me sensitive to planning, design and the environment."

Tom Pezzuti lives in Santa Monica, and he is presently employed by Woodford & Bernard, the successor-firm to Parkinson & Parkinson. A graduate of Notre Dame University, Pezzuti obtained his license in Pennsylvania and then moved to Los Angeles ten years ago. He is the author of a primer on citizen action, "You Can Fight City Hall and Win."

TECHNICAL MONOGRAPHS

The familiar logo of *L.A. ARCHITECT* now appears on a new publication — the *L.A. ARCHITECT* Technical Monograph Series. Produced by the *L.A. ARCHITECT* Editorial Board and distributed with the newspaper, the Technical Monograph Series will feature practice-oriented articles on specialized or technical subjects.

The first article in the Technical Monograph Series — which is enclosed in the current mailing — is "Interstitial Design: Organizing the Space Above the Ceiling" by Paul J. McCarty, AIA, and Morris D. Verger, FAIA. The paper offers an innovative notational system for the design of interstitial space; the system is being published for the first time by the Technical Monograph Series.

Articles in the Technical Monograph Series are issued in a three-hole punch format for easy storage in a standard looseleaf binder. Future articles will be published as they are received; manuscripts for the Techinical Monograph Series should be sent to Editor, *L.A. ARCHITECT*, at the Chapter office. Information on reprints is also available at the Chapter office.

AIR FORCE CHAPEL REVISITED

At the time of its completion in 1963, the U.S. Air Force Chapel in Colorado Springs was the most controversial building in the United States. Because of its original design, and construction cost of $3.5 million dollars, its raised a bitter controversy not only among government officials, but with taxpayers. Today, it is the biggest tourist attraction in Colorado, and one of the most photographed churches in the country. Everyone who views the Chapel praises it for its aesthetic beauty and spiritual feeling.

Designed by Walter A. Netsch, Jr., of Skidmore, Owings and Merrill's Chicago firm, the Chapel took five years to plan, and four years to build. The contractor was Robert E. McKee of Santa Fe, New Mexico. It is divided into four sections: Protestant, Roman Catholic, Jewish, and a meeting room for other faiths. The main structure — the Protestant Chapel — is triangular in shape, seats 1200 people, and soars to a height of 150 feet. Each of the seventeen aluminum tetrahedrons is separated by a tracery of inch-thick cast stained-glass. Behind the marble altar is a backdrop of crescent-shaped, 14-foot-high mosaic reredos designed by painter-sculptor Lumen Martin Winter. Above the altar floats a 46-foot aluminum cross. The only controversial element about the chapel might be the pews which are sculpted to resemble outdated propellers; otherwise the structure is near perfection, and creates an ubiquitous quality of God, sky, and aviation.

Directly underneath the Protestant Chapel is the Roman Catholic Chapel, Our Lady of the Skies, seating 500 worshippers. The side walls are panels of amber glass alternating with accent windows of stained glass in multicolored random shapes. The 14 Stations of the Cross, sculpted in white marble and glass, are set between the windows. The focal point of the chapel, which resembles a grotto, is the sanctuary with its blue-carpeted, three-step predella, and white marble altar with a six-foot nickel silver crucifix suspended above it. Behind the altar is an eighteen foot high reredo constructed of Venetian glass tessera in varying shades of blue, turquoise, rose, and gray superimposed with marble angels in bas relief, with a marble dove, symbolic of the Holy Ghost, between them.

Behind the Roman Catholic Chapel, with separate entrances, is the Jewish Synagogue seating 100 people. It is a circle within a square, and is enclosed in cypress stanchions separated by translucent glass. The walls of the square foyer are purple-violet stained-glass alternating with green and blue accent windows. The floor is paced in Jerusalem brownstone, a donation from the Israeli Defense Forces. The focal point is the Aaron Kodesh, the Holy Ark, which shelters the Scrolls of the Torah.

Less impressive, architecturally, is the 25-seat meeting room for other religious denominations. While the Chapel was designed so simultaneous religious services could take place, the various religions usually hold their services on separate days — Moslems on Friday, Jews on Saturdays, and Christians on Sundays — or at different times. Therefore, the main chapel, with a disappearing cross and movable furnishings, could have sufficed for each denomination. The planning committee, consisting of five Secretaries of the Air Force, and seven generals, made the decision for the separate chapels after considering and discarding many plans. Even though this scheme is not flexible as to seating capacity, it is based upon the percentage of the religious population in the United States.

Peggy Cochrane Bowman

MAY 1976

Inside

Design: *Los Angeles 12 Exhibition*

Calendar

May 9: *Architectural License Seminar at Sheraton/L.A. Airport for June Equivalency License Exam candidates. Call 477-0112 for information.*

May 11: *Hugh Hardy addresses SCC/AIA Chapter meeting at USC campus. See story this page. (Reservations due by May 7.)*

May 13: *Sixth Annual Spring Conference of Arts for Communities, California Museum of Science and Industry, Exposition Park. Call 749-6941 for information.*

May 15: *Building tour for Association of Women in Architecture. Call 788-3640 for information.*

May 18: *Tour of Los Angeles Times and dinner in Little Tokyo for Southern California Chapter/Architectural Secretaries Association. Contact Miss Lily Nakao at 386-7534 for reservations.*

May 23: *Open house at new wing of UCLA School of Architecture and Urban Planning, 2:00 p.m. to 6:00 p.m.*

June 5: *"The Architect as Communicator" seminar at Sheraton Inn/L.A. International Airport. Reservations due by May 28. See enclosed brochure and story on this page.*

ROLAND COATE, AIA— 1. MUDD RESIDENCE

DANIEL L. DWORSKY, FAIA— 2. EQUITABLE SAVINGS

CRAIG ELLWOOD— 3. ART CENTER, PASADENA

FRANK GEHRY, FAIA— 4. CONCORD PAVILION

RAYMOND KAPPE, FAIA— 5. KAPPE RESIDENCE

JOHN LAUTNER, FAIA— 6. ARANGO RESIDENCE

JERROLD LOMAX, AIA— 7. MOSES RESIDENCE

ANTHONY LUMSDEN, AIA— 8. ONE PARK PLAZA

LEROY MILLER, AIA— 9. IBM COLORADO

CESAR PELLI, AIA—10. SAN BERNARDINO CITY HALL

JAMES PULLIAM, FAIA— 11. IBM PAVILION

BERNARD ZIMMERMAN, AIA— 12. PHOTOGRAPHY STUDIO

The Los Angeles 12 Exhibit, which will open in the Pacific Design Center on May 15th, is an outgrowth of the desire of several Cal Poly Pomona students to document some of the better architecture being currently done by Los Angeles architects. It represents the coming together of some of the outstanding designers of the area who have been practicing here for at least twelve years or more. The exhibit evolved over a two-year period during which informal meetings were held where different members of the group showed a body of their work, followed by discussion.

There is no single distinct approach, style, or philosophy which ties the Los Angeles 12 together. They are a group of individuals — some of whom relate in a design sense, and some of whom do not. This seems appropriate in a city like Los Angeles which allows diversity.

There has been sufficient tolerance, respect for individuality, and a relaxed attitude — perhaps due to the climate and sprawl of the area, which has allowed modern architecture to flourish in the Los Angeles area. The pioneering work of Greene and Greene, Irving Gill, Frank Lloyd Wright, R.M. Schindler and Richard Neutra was followed by that of Gregory Ain, Raphael Soriano and Harwell Hamilton Harris — all out of the Neutra office. Lloyd Wright, Douglas Honnold, J.R. Davidson, Thornton Abel, Robert Alexander, Charles Eames, Rodney Walker, Whitney Smith, as well as Quincy Jones, Carl Maston, Gordon Drake, Edward Killingsworth, Calvin Straub, Pierre Koenig and Richard Dorman were among those who subsequently created work that furthered the cause of modern architecture in Los Angeles. The Los Angeles 12 draw from these local influences, as well as others.

John Lautner spent six years with Frank Lloyd Wright in the Taliesin Fellowship before coming to Los Angeles in 1939. He was an associate of Douglas Honnold from 1944 until 1946, when he established his own practice. Lautner has developed his own individual vernacular, employing structural as well as technological systems to achieve his designs. Circular and domed shapes have dominated his work, producing spectacular spaces which relate well to site and view. He has explored the potential of the concrete shell as a solution in many residential projects. He sees architecture as a continuous search for total basic human need in shelter.

Craig Ellwood learned about steel construction by bidding on Raphael Soriano's and Charles Eames's houses while working for a contractor. He studied engineering at night at UCLA, and designed his first steel house before he knew of Mies Van Der Rohe. From his case study houses for John Entenza and "Arts and Architecture" magazine in the 1950's, through his commercial buildings, to the recently completed Art Center College of Design, Ellwood's firm has designed with a consistency that is rare outside of Chicago. He continues his search for harmony, truth and logic.

Raymond Kappe worked three years with Carl Maston, through whom he received a synthesis of the Los Angeles modern tradition, prior to establishing his own practice in 1953. He has primarily been recognized for his residential work, but has been involved in education and a diverse practice including urban design and planning work since the formation of the Kahn Kappe Lotery Boccato partnership in 1969. Deeply concerned with low and moderate cost housing, he has used the individual residence to explore construction methodology which could be applied to multiple processes.

Daniel Dworsky gave up a promising career in professional football to pursue architectural practice. He spent his first year in Los Angeles working in the office of Raphael Soriano, where he was exposed to a rich cultural environment. Upon visiting IIT, he was impressed by the quality and precision of Mies's work. He established his own firm in 1953. Brick, masonry, wood and glass form the basic palette of his work, expressing a desire for simplicity and restraint, combined with bold structural concepts and a strong sculptural form.

Leroy Miller worked for eight years with Daniel Dworsky before starting his own practice. His work has been mainly in the area of medium and small size commercial buildings. The early work of Marcel Breuer impressed him as a young man, in terms of sensitivity in handling materials. He has more recently been influenced by the philosophy and work of Louis Kahn. His buildings are constructed primarily of brick and concrete, and reflect his concern with light and shadow, and shape and form.

Frank Gehry graduated from USC and worked with Victor Gruen Associates. He avoided reading publications as a young man, feeling that an individual should grow on his own and develop a unique way of looking at things. His early work reflected a regional attitude, influenced by Wright and Harris. He feels that his work now relates to the work of minimal artists such as Andre, Judd, Moses and Irwin, as well as the Los Angeles freeways, the industrial aesthetic, cheap not precious materials, quick turn-over, fast food syndrome, throw-away, instant architecture.

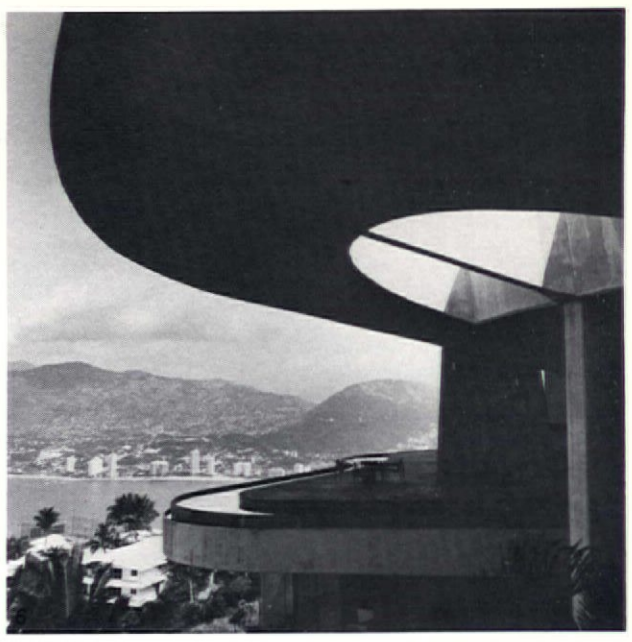
Bernard Zimmerman worked with Richard Neutra. He was also influenced by Mies and the Bauhaus. He is a designer who likes the team approach to achieve his goals. For him, the interaction of people working together produces better solutions. His commitment to design excellence and awareness has been reflected in his work with the Architecture Panel, AIA Speakers Committee and in his teaching. In his firm of Zimmerman and Robbin, he has excelled at raising the design level of chain operated commercial clients.

James Pulliam studied with Gropius at Harvard. His admiration of Gropius's logic and integrity continues to have an influence upon him. In Los Angeles, he worked with Richard Neutra, then Welton Becket. In his practice, which is divided between architectural projects and city planning, he works in a collaborative design process. He finds textured plaster a misused and abused material that is economical, lightweight and durable. Now in the partnership of Pulliam and Matthews, his present design approach evolved out of the refinement of the available technologies in Southern California.

Jerrold Lomax came out of school interested in Miesien design. He worked with Craig Ellwood for nine years before establishing his own practice of Lomax and Mills. He has produced residential, commercial and industrial work, all tastefully detailed. To Lomax, the practice of architecture is getting a good building constructed with handsome interiors and a happy client. He believes that an architect should be concerned with his clients' needs and be capable of translating them into an exciting, functional space that reflects architecture as art.

Roland Coate Jr. is a second-generation Los Angeles architect. He worked with Marcel Breuer and I.M. Pei in New York in the late 50's and early 60's, and began his own practice in 1963. He has done projects in California, Arizona and Mexico, using local building systems. He brings to his design a fine arts attitude exemplified by the sculptural Alexander house, which from its sod rooftop has an almost surreal quality. This house also expresses his interest in the symbolism and technology of freeway construction.

Cesar Pelli worked with Eero Saarinen for eight years and Kevin Roche for two years. In assuming the position of Director of Design at DMJM, in 1964, he established an identity breakthrough for the talented designer working with the large firm. When he accepted the role of partner-in-charge of design with Gruen Associates, the image became even stronger. Pelli sees



LOS ANGELES 12

AN ARCHITECTURAL EXHIBITION COORDINATED BY THE DEPARTMENT OF ARCHITECTURE, CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

architecture as a divergent problem which has not only one solution, but a wide spectrum of possible solutions. Within these possibilities, he moves toward his aesthetic preferences, using technology as an available material.

Tony Lumsden came out of the Saarinen, then Roche-Dinkaloo office to become assistant head of design under Pelli at DMJM. When he assumed the role of vice president/principal for design four years later, he continued to evolve his sophisticated flexible-enclosure/glass-membrane approach to solving architectural problems. His buildings have progressed from boxes to fluid rolling surfaces, which include horizontal extruded forms. Lumsden develops a system that will allow the architecture to perform its function while freeing the designer to explore aesthetic variations.

The Los Angeles 12 feel that Los Angeles is a special place in which to practice architecture. The quick growth gave opportunity to the young architect. The climatic conditions allow for outdoor-indoor use of space. We are not limited by insulation problems experienced in colder parts of the country, and have the ability to use materials that are not affected by extremes in temperature, thus allowing greater flexibility. The informality of Los Angeles allows greater freedom of design. We are much freer than any other city on the East Coast or Europe of cultural pressures. We are freer of critics. We are aware of international criticism, but it doesn't press in on us relentlessly. We are freer of the dogma of the modern movement. We can therefore experiment in a relaxed way. Los Angeles is dispersed, has few large scale permanent structures, few historical monuments, and the world's most extensive freeway system. It is a city in process. It has the potential for becoming the prototype of the city of the future.

Shelly Kappe, S.A.H.

The Los Angeles 12 Multimedia Exhibit consists of videotapes, slide projections, a photo history of Los Angeles, and photographic architectural displays which include the twelve architect's backgrounds, attitudes and philosophies. The exhibit will begin a premiere showing in the fifth floor Galleria of the Pacific Design Center, located at Melrose and San Vicente, on May 15th. An all-day conference featuring the Los Angeles 12 and other guests is scheduled for Saturday, May 22nd. The exhibit will close June 6th, after which it will travel to the Aspen International Design Conference on June 13th, the Art Center College of Design in Pasadena in July, Cal Poly Pomona in Fall of 1976, University of California at Berkeley in Winter 1977, Cal Poly San Luis Obispo in Spring 1977, and then to London to Peter Cook's Artnet Gallery.

Los Angeles 12 Conference Program
Pacific Design Center (Melrose at San Vicente)
May 22, 1976, 9:30 a.m. to 5:00 p.m.

9:00 a.m. Welcome and Coffee
Charles Slert, Los Angeles 12 Student Coordinator
California State Polytechnic University, Pomona

9:30 a.m. Hon. Thomas Bradley, Mayor of Los Angeles
"Los Angeles: City of Angels"
(Tentative)

10:00 a.m. Julius Shulman
Architectural Photographer
"Los Angeles — The Early Years"

10:30 a.m. Six of Twelve
Slide Presentation

11:00 a.m. Six of Twelve
Panel Discussion:
Raymond Kappe, FAIA — Roland Coate, AIA
Cesar Pelli, AIA — Jerrold Lomax, AIA
Leroy Miller, AIA — John Lautner, FAIA

12:00 Noon No-Host Lunch

1:00 p.m. Shelly Kappe, S.A.H.
Southern California Institute of Architecture
"Videotaping the Los Angeles 12"

1:30 p.m. David Greenberg
Environmental Communications
"Los Angeles Dyn-O-Mite"

2:00 p.m. Six of Twelve
Slide Presentation

2:30 p.m. Six of Twelve
Panel Discussion:
Bernard Zimmerman, AIA
James Pulliam, FAIA
Anthony Lumsden, AIA
Frank Gehry, FAIA
Craig Ellwood
Daniel Dworsky, FAIA

3:30 p.m. Supervisor Edmund Edelman
"Los Angeles: You've Come a Long Way, Baby"

4:00 p.m. Closing Festivities

***Building Photographs:** Jordan Lagman (2), Morley Baer (4), Julius Shulman (5) (12), Erven Jourdan (6), Glen Allison (7), Gordon H. Schenck, Jr. (8), F. Clarke (10)*

Graphics by Charles Slert

CHAPTER NEWS AND NOTES

Candidates for the ***Equivalency License Examination*** to be held this June will be interested in the preparation program currently offered by ***Architectural License Seminars.*** The program includes home study course on all exam subjects, handbooks, and an intensive one-day crash seminar which will be held at the Sheraton L.A. Airport on Sunday, May 9. Particular emphasis is given to "An Architect's Office Building" which is the subject of the graphic Architectural Design portion of this year's exam. The ALS organization is beginning its ninth year of educational service to the profession and is currently providing study aids to thousands of institutions, organizations, and individual candidates throughout the country. Further information may be obtained by calling the ***ALS*** office at ***(213) 477-0112.***

Only three percent of the SCC/AIA membership responded to *L.A. ARCHITECT'S* appeal for ***"An Architectural Tour of Los Angeles County"*** — but the handful of responses included an interesting collection of places and structures. Appropriately enough, the ***Bradbury Building*** was among the favorites, along with ***Watts Towers***, the ***Gamble House***, and the ***Hollyhock House.*** The ***Music Center,*** the ***Pacific Design Center,*** the ***Department of Water and Power Headquarters***, and the ***Atlantic Richfield Plaza*** were some of the contemporary frontrunners. Also-rans included the ***freeway system, Disneyland***, and the ***Triforium***! The tours were turned over to *L.A. Times* columnist ***Art Seidenbaum,*** who tabulated and wrote about them in an April 18th column in the *Times*.

Upcoming ***Professional Development Programs*** at the DWP Auditorium will include the ***May 18th*** Program on ***Insulation/Building Interiors*** and the ***June 15th*** Program on ***Insulation/Building Systems.*** Details are included in the enclosed brochure.

The annual ***PC/AIA Sports Day*** will be held on May 6, 1976, at the Via Verde Country Club in San Dimas. Sports Day '76 will be more than golf this year — we will also have tournaments for tennis, vollyball, and horseshoes. Also, for those of you who follow the bouncing ball, table tennis will be available. Mark your calendar now and reserve ***May 6, 1976,*** for the PCC/AIA Sports Day.

Adrian Wilson International Associates — the Philippine subsidiary of ***Adrian Wilson Associates*** — has designed five office-condominiums to be built in Makati, a suburb of Manila. One of the buildings will house the headquarters of the subsidiary, according to ***Albert P. Martin***, Vice President of Adrian Wilson Associates.

"A Guide to the Preparation and Review of Environmental Impact Reports" is now available for $7.95 from ***Security World Books***, Dept. 176, P.O. Box 272, Culver City, Ca 90230. The reference book includes background information, interpretation of state and Federal guidelines, and a step-by-step EIR format.

Councilman ***Marvin Braude*** recently endorsed a decision by Superior Court Judge ***William H. Levit***, who upheld California's power to force removal of advertising billboards from scenic highways. "I believe Judge Levit's ruling will be a crucial one in the fight to preserve California's esthetic beauty," said Braude, who testified at a hearing in Judge Levit's court.

A program to offer architectural students first-hand experience in day-to-day operation of an architectural office is being sponsored by the ***Southern California Architectural Schools Council,*** representing UCLA, USC, Pierce, Cal Poly Pomona, and Sci Arc. If you are interested in giving summer work experience to a student — either on a wage or volunteer basis — please contact ***Ed Levine*** at 829-3482 (preferably before May 15).

Caspar Ehmcke, AIA, received a Certificate of Commendation from the ***Beverly Hills Chamber of Commerce and Civic Association*** for his design of a residence for ***Mr. and Mrs. Joseph Hamilton.*** Most of us know Mrs. Joseph Hamilton by her professional name — ***Carol Burnett.***

The 2,119th Meeting of the SCC/AIA Board of Directors on March 2, 1976: Officers and directors discussed recent correspondence from the Cal Poly School of Architecture seeking financial assistance to send students to the AIA Convention (request rejected) and from ***Elmer Botsai*** to support his candidacy for Vice President/President-Elect of the AIA (request tabled subject to review and approval of platform); Membership Committee recommendations were approved as submitted: ***Lawrence James Campbell*** and ***Mark Engelien***, (Corporate), ***Peter M. Telegin*** (Emeritus), and Associate members ***Glenwood Leigh Garvey, N. Charles Slert, Michael A. St. Martin,*** and ***Stephen Thomas Tapp;*** the Priorities Workshop was approved for April 20, 1976; the Hollywood Design Study was referred to committee; ***Kathy Brent,*** WAL Vice President, presented a list of homes for the upcoming Home Tour; the Board resolved to invite newly-inducted Chapter members to the April Board meeting; the Board discussed a report by Compensation Improvement Committee Chairman ***Alex Miller;*** and staff performance and salaries were reviewed in executive session.

On Saturday morning, May 15, the ***Association of Women in Architecture (AWA)*** is sponsoring a tour of the Economics Laboratory, Inc., 18383 Railroad St., City of Industry, to inspect a remodeling project by the Donald Warren Company. AWA member ***Lorraine Rudoff*** was job captain. For further information, contact ***Peggy Cochrane Bowman***, AWA Publicity Chairperson, at 788-3640.

A note to *L.A. ARCHITECT* from ***Roland E.Coate, Jr., AIA*** about the coverage of his Alexander house in the March 1976 issue: "I have had many very affirmative reactions to the issue, and I personally feel that the layout and the article were both beautifully and carefully done. Los Angeles has needed just this kind of serious architectural reporting, and I wish you all the greatest success with *L.A. ARCHITECT.*"

"Arts in Shopping Malls and Redevelopments" will be the theme of the ***Sixth Annual Spring Conference of Arts for Communities*** on ***May 13*** at the California Museum of Science and Industry in Exposition Park. For information on the conference program call 749-6941, ext. 185.

The ***Los Angeles City Hall***, designed by ***John C. Austin, Albert C. Martin,*** and ***John Parkinson,*** has been named ***Historic-Cultural Monument Number 150*** by the Cultural Heritage Board. Built between 1926 and 1928, the City Hall stands 28 stories and includes 850,000 square feet of floor area.

Members of the ***Construction Specifications Institute (CSI)*** from 14 California Chapters and Hawaii will gather at Newport Beach for their ***annual regional conference*** on ***October 6 through 10***, 1976. A full program on the theme of "Changing Times in Construction" is planned. Information on the conference is available from ***Malcolm Lowe***, Publicity Chairman, 203-A Avenida Majorca, Laguna Hills, Ca 92653.

Members of the SCC/AIA mourn the passing of ***Walter Hagedohm, AIA,*** and ***Warren L. Ludvigsen, AIA.***

When the Rats came to the SCC/AIA Chapter meeting in February, the response was mixed and sometimes controversial. One reaction to the Chapter meeting — which featured a report on the Community Design Center by Jim Bonar, as well as an address by Neo-Rationalist architect Massimo Scolari — was passed along to us by ***Frederic P. Lyman, AIA.*** *Space has not permitted us to run Fred's article until now, but we think that his charming prose and penetrating wit stand up well under the test of time:*

February Chapter Meeting: The Community Design Center and the Rats. According to Webster's second definition of Rationalism, it is "the doctrine that reason alone is a source of knowledge and is independent of experience."

Therefore, a rational architect understands that architecture is merely an assemblage of cubes, spheres and pyramids, and is independent of either owner or contractor or — for that matter — even land, gravity or engineer.

If your sympathies lead you with Elaine Miller's slides to the selfless dedication of Jim Bonar and the other members of the Community Design Center, you may agree with Barry Gittelson that Rationalism is therefore rationalization, as he quotes Frank Lloyd Wright's remark to Larry Bernstein that "the smudges on the drawing won't show up on the building." But you do not miss the point of your special purpose if you dismiss Massimo Scolari's beautiful if disturbing drawings and the courage of his conviction in announcing that his final slide was of his only project for which construction was even contemplated.

After the meeting, there was a discussion of the matter within the current reality of Cafe Figaro. An engineer dressed in an eastern overcoat came to the table. He was a stranger then, but he told us his name was Joseph Amore and he demonstrated the versatility of his stainless steel rings, interwoven in such a way that they could be rearranged in an infinite variety of symmetrical and spherical loci.

"This is thirty dollars," he said.

A silence followed, and the rings disappeared to be replaced by some brass struts.

"This is fifteen dollars," he said.

The struts were neatly welded to beads at each end and could be rearranged to form various three-dimensional stars. But no one offered to purchase this second object, and it, too, disappeared into a pocket of the overcoat to be replaced by a miniature of itself, which — when left opened on the table — sprung into stardom of its own volition.

"This is five dollars," he said.

At four, I could no longer resist. There is a limit to Rationalism.

Frederic P. Lyman, AIA

ASA

Eight members of the ***Southern California Chapter/Architectural Secretaries Association, Inc.*** will attend the ASA's ***National Convention*** in Philadelphia on May 2 through 6: ***Miss Thelma Imschweiler*** (Adrian Wilson Associates) will act as chairperson of the National Convention, and ***Mrs. Ruth P. Chilton*** (Maurice H. Fleishman, Architect, AIA) has been nominated for a second term as National Treasurer. Other ASA members attending the convention include ***Ms. Rose Marie Baker*** (Haas:Greenfield:Associates), Chapter President; ***Mrs. Beverly Bolin*** (Harold L. Williams Associates), Chapter Second Vice President; ***Ms. Joanne Hill*** (Charles Kober Associates), Chapter Corresponding Secretary; ***Miss Pattie Paramore*** (Daniel Dworsky, FAIA & Associates), Career Advancement Committee member; and ***Mrs. Vicki Hutton*** (Inslee, Senefeld & Associates), past Chapter President/Director.

L.A. Times Real Estate Editor Dick Turpin will conduct a tour of the ***Times*** offices and printing plant at the ***SCC/ASA's May 18th meeting.*** The meeting begins at 6:30 p.m. at the *Times*, followed by a dinner and board meeting in Little Tokyo. For reservations, please contact ***Miss Lily Nakao*** at Charles Kober Associates, 2706 Wilshire Boulevard, Los Angeles 90057, Tel. 386-7534.

WAL

On June 6th, the ***Women's Architectural League*** will sponsor its annual cocktail party for newly-licensed architects at the Raymond Kappe residence. Invitations are being sent directly to newly-licensed architects by the WAL.

The aims and purpose of the WAL are summarized in a few phrases: "To promote unification and advancement of the profession, friendship and unity within the group, and stimulation of public interest and understanding of the architectural profession and its capacity to be of service to the community." For $10.00 a year, WAL members are treated to an interesting and varied program of events. Membership information is available from ***Mrs. Marvin Bluestein***, 783-0787.

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